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Board of Trade, Department of Science and Art.

97.N Box.0003

CATALOGUE



SPECIMENS OF CABINET WORK

EXHIBITED AT GORE HOUSE, KENSINGTON.



ADMISSION FOR THE PUBLIC, DAILY, FROM NINE O'CLOCK TO SEVEN.

Mondays, for Artizans, &c.	-	Threepence.
Tuesdays, Wednesdays, Thursdays, and Fridays	-	Sixpence.
Saturdays	-	One Shilling.

Persons are privileged to make Drawings and Sketches.

LONDON:

PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.

1853.

Catalogues, Price 6d. each.

ANNOUNCEMENT
OF THE
EXHIBITION OF CABINET WORK.

The Lords of the Committee of Privy Council for Trade having had under their consideration the desirableness of making a COLLECTION OF FINE SPECIMENS OF CABINET WORK, for the information of students of Schools of Art, and the public at large, have directed the Department of Practical Art to collect and publicly exhibit such specimens.

As the space at Marlborough House is now fully occupied by the Museum and Special Classes, permission has been obtained from the Royal Commissioners for the Exhibition of 1851, to use such accommodations as may be afforded by GORE HOUSE, KENSINGTON, where the proposed Exhibition will accordingly take place *in the month of May next.*

The space being limited it is intended to exhibit only specimens of Furniture which have been executed before the present century.

Her Majesty the Queen has been graciously pleased to allow examples, &c. from Windsor Castle to be placed in the proposed Exhibition, and the loan of fine specimens has been liberally offered by several persons.

Possessors of Cabinet work willing to promote public instruction in this branch of manufacture by lending specimens, are requested to intimate their intentions to the Secretary of the Department of Art, Marlborough House, Pall Mall, London, on or before the 5th of April.

The arrangements for the safe removal and return of any specimens which may be lent to the Department have been entrusted to Mr. John Webb of Old Bond Street.

HENRY COLE,

Marlborough House, London, 5th March 1853.

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30-8

THE COLLECTION OF CABINET WORK

consists of the finest Specimens of all periods and styles from the fifteenth to the nineteenth century. Lent for the purposes of Public Instruction by

HER MAJESTY THE QUEEN.

The Duke of Hamilton.
The Duke of Buccleuch.
The Duke of Devonshire.
The Duke of Northumberland.
The Earl Spencer.
The Earl and Countess Amherst.
The Earl Granville.
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The Lord Willoughby d'Eresby.
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James Morrison, Esq.
H. Pownall, Esq.
Mr. S. Pratt.
J. Swaby, Esq.
The Rev. Montague Taylor.
C. Baring Wall, Esq., M.P.,
and others.

The Works of the Students illustrate the progress of the

SCHOOLS OF ART

of Belfast, Birmingham, Cork, Coventry, Dublin, Glasgow, Leeds, Limerick, Macclesfield, Manchester, Newcastle, Norwich, Nottingham, Paisley, Potteries, Sheffield, Stourbridge, Worcester, York, and the Metropolis, in connexion with the Department.

A Collection of Studies from the Life, by Mr. Mulready, R.A. is also exhibited, having been kindly lent by that Artist for instruction to Students in the Anatomical and Figure Class.

TERMS OF ADMISSION FOR STUDENTS.

1. Students of the Special Classes of the Department in Jermyn Street, and at Marlborough House, Free at all times, with the privilege of making Studies, &c.

2. A Class is formed to meet daily, at Nine o'clock, A.M. under Mr. O. Hudson and Professor Semper, to study, copy, and examine the Examples. Admission for the Course, Ten Shillings. The tickets are transferable in a family or commercial firm.

3. The ordinary Students of all the Schools of Art have Free Admission. on production of their fee receipts, or an order by the Master of any Provincial School of Art.

All visitors will receive a card which will enable them to enter the Gardens of Gore House, during the period of the Exhibition, from Nine till Seven.

Students' tickets and further information may be obtained at the Offices at Marlborough House, Pall Mall, and at Gore House, Kensington.

THE Introduction to the Catalogue of the Furniture has been furnished by the Art Superintendent, Mr. Redgrave, R.A.; the Catalogue itself has been written by Mr. J. C. Robinson, F.S.A., suggestions having been afforded by Professor Semper, Mr. Octavius Hudson, Mr. J. Webb, and Mr. Courthope, *Rouge Croix Herald*.

and Mr. Courthope, Rouge Croix Herald.

INTRODUCTION

TO THE

CATALOGUE OF CABINET WORK

I. ENGLISH furniture, of the period preceding the Reformation, is principally Gothic in style and Ecclesiastical in its chief characteristics. The classical revival, although commencing much earlier in Italy, had penetrated little into this country before that period.

II. This ecclesiastical style pervaded not only the furniture especially devoted to church uses, but the hall of the baron equally with the abbot's parlour and the refectory.

Whatever the service of the church and the luxury of its mitred prelates might need for their comfort and convenience, in England at least, the baronial hall and the burgesses dwelling were but scantily provided with costly moveables,* and little of

* The following extracts from the volumes on "Domestic Architecture of the Middle Ages," published by Mr. Parker, afford some illustration of the history of furniture in England:—

"Of domestic furniture in the 12th century little can be said, except that it appears to have been scanty. A bed and a chest were the chief appendages of the sleeping-room, and tables and benches, sometimes with back-rails, of the hall. Beds in this, or indeed any earlier period, are seldom represented with canopies. The chest in the bed-room served the place of a wardrobe. The floors of rooms seem to have been usually of wood, as well in domestic as in military buildings. They were at this time strewn with dried rushes in winter and green fodder in summer.

"In the 13th century the furniture of a hall was limited to tables, either fixed, or dormant, as they were termed, or resting on trestles. In these early times there were no "emporiums" of furniture; every article needed was made on the spot by a carpenter. Among the accounts relative to the King's Hall at Portsmouth, in the time of Richard I., are payments to carpenters for sawing trunks of trees and shaping the planks into tables. Sixty years later no improvement had taken place in the mode of furnishing the royal houses. The seats provided were benches or forms; beyond these appliances the hall seems to have been destitute of other fittings. In the writs of the time of Henry III., ordering furniture for his private apartments, we find that forms, chairs, and tables are named; the chairs seem in general to have been fixtures, though one instance occurs of a moveable chair being mentioned (*cathedra mobilis*). The forms are directed to be placed around the rooms. . . . Carpets were first introduced into England in this century by Eleanor of Castile, and the Spanish ambassadors who preceded her arrival. It does not appear, however, that carpets were generally used even in royal houses before the 14th century. . . . The furniture of the dining-table was of a scanty character; the huge salt was the chief ornament of the board, and on the royal table the goblets and plates and dishes were of silver, often gilt and enamelled, though in ordinary houses wooden bowls and trenchers only were used. Earthenware, although certainly made in this century in the form of pitchers and jugs, does not seem to have been applied to the fabrication of plates or dishes. . . . The sort of furniture common in the 13th century was common only to the rich. If, from the palaces of royalty or the dwellings of nobles and merchants, we

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the domestic furniture of that period has come down to us in a perfect state. With the rise of the towns into importance, which took place on the extinction of feudalism and the cessation of the wars between the houses of York and Lancaster, the domestic comforts of the nobility and merchants were greatly increased, and many specimens of Tudor furniture have been preserved to our times; but they are chiefly to be found in houses at a distance from the metropolis, and are inconvenient for removal on account of size and dilapidated condition. Hence there are but few examples to be found in the present collection.

III. The styles principally represented are Italian, German, French, and English Renaissance—16th and 17th century. French furniture, of the period of Louis XIV. and XV. and the latter period of the French Monarchy, until the end of the last century.

IV. The furniture of the style called Gothic was, whether in wood or metal, constructed on forms and principles essentially those proper to stone erections, and even those were of a peculiar character, when the use of small stones had produced a style dependent upon varied forms of the arch for its essential features.

V. The furniture of the Renaissance, though totally differing from that called Gothic, agreed with it in imitating stone structures,

descend to the hut of the farmer or labourer, we find but the barest necessities; his bed was, in all probability, his form or settle during the day, and an iron tripod or trivet, with a brass dish, formed the ordinary cooking apparatus of the peasant, whilst he ate from wooden bowls with a spoon of the same material. His meat was cut on the square trencher board, not yet quite out of use either in collegiate hall or moorland hovel.

“Original furniture of the 14th century is so extremely rare that we can form no idea in what manner the chambers were furnished, except from inventories and from the illuminations in cotemporary manuscripts. Chairs do not appear to have been commonly used. Tables are almost equally rare, boards and trestles having been most commonly used. The bedsteads were hung with curtains; the bed curtains were hung on wooden rails. In the palaces of royalty the floors were generally strewn with rushes and straw, sometimes mixed with sweet herbs. Clocks are first mentioned, we believe, in this century as articles of domestic furniture. Edward III. granted protection to three Dutch artizans for the encouragement of clock-making in England. A clock of the time of Edward III. is still preserved in the north transept of Wells cathedral.”

Passing over the next two centuries, the various household books and inventories of the 16th century furnish the means of judging of the extent and character of the furniture then in use. Probably there is no inventory more complete and detailed than that of the “jewels, plate, utensils, wardrobe stuff, and other goods and chatels” of Henry VIII., at St. James’s Palace, taken in the 33d year of his reign. In that document, preserved in the Public Record Office, among the “Augmentation” Office records, the number and condition of the following articles of furniture are fully described:—Hangings of arras, and of tapestry, and of verdours; chairs; stools; cushions; carpets; bedsteads, with their apparel; trussing and folding bedsteads; ceelers and testers; counterpanes; quilts; pillows; sheets; table cloths, &c.; playing tables; candlesticks; cupboard; trestles and forms; chests; cabinets; screens; purple, crimson, incarnate, murrey, black, russet, tawney, white, orange, green, and yellow damasks; taffetas and sarcenets of similar colours; one clock; ‘steel’ looking-glasses; coffers; drinking-glasses; bellows, &c. We may fairly consider this inventory of articles belonging to a monarch as representing the highest state of luxury. If we compared it with the inventory of a well-furnished modern house, we should miss many articles considered indispensable to modern life.

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but with this remarkable difference,—that the style of these very structures had itself been originally derived from wood,—that is to say, the trabeated system of classical architecture wherein stone construction followed the principles proper to joists or beams placed on columnar supports.

VI. It would have seemed that horizontal and vertical lines, which are the bases of this system, would have readily lent themselves to right construction in wooden furniture; but this was contravened by the dominant idea of the classical temple, and of the necessity of columns as supports in furniture as well as in buildings. The introduction of these members were the cause of much that is extremely erroneous in the *construction* of such works, and it is to be feared that so fixed have these forms become, as decoratively applied, that the error will not be easily removed. Thus we see in many of the pieces of furniture of this period, columns, which apparently support heavy superincumbent architraves and entablatures, moving from under the weight they are charged with, on opening doors or drawers,—doors which have no framed stiles and rails to enclose the panel,—whilst there are often no hanging-stiles or framed *facia* to enclose the doors, and many other anomalies of the same character which must be condemned as erroneous. An example of this construction is observable in the ebony cabinet lent by Mr. Holford, and is an error often seen in modern works.

VII. In the furniture of the best period of Louis XIV. various novel treatments were introduced, or received more attention than heretofore, especially the *varied treatment of surface* in cabinet furniture. Thus, in addition to metals in relief, tarsia-work, ivory, and *pietra dura*, Buhl-work, or inlays of tortoise-shell and metal were now introduced; and, as the style under the successors of Louis le Grand had its peculiarities caricatured or overcharged, curved surfaces, and various treatments of the grain of wood by means of veneering, were added; and, after the establishment of the great manufactory of china at Sèvres, inlays of porcelain also.

VIII. The great features aimed at in the latter period of this style seem to have been *novelty* and *magnificence*. This was unfortunately sought by avoiding that equality and balance of parts which had been an accepted law of ornament from the earliest times, and adopting instead an unsymmetrical arrangement of parts, and this not only in flat decoration, but in relief ornament, and, as the style became more degraded, even in its constructive form. Indeed, in the furniture of the period of Louis XV. constructive truth, as regards wood work, was laid aside almost entirely; the surface was curved horizontally and vertically at the same time,—cut “circular circular,” as it would be called by a workman,—imposing peculiar difficulties in wood framing. The apparent grain of the veneer was laid across the real grain of the wood; stiles and rails of framing were broken in the centre; legs were bent and curved instead of being directly under the line of pressure, often also broken in their mid-line; every effort seemed to be made to evade the appearance of constructive truth as applied to wood work. The “commode,” lent by the Rev. Montague Taylor, and a small encoignure from Her Majesty, are examples.

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of this period of the style. In fact, it would appear that some of the peculiarities of this style arose out of a treatment of metal and of forms metalized by gilding, and was adopted in wood work through the carver and gilder's craft. With all its constructive faults, however, it is not to be denied that the style has many beauties, and is extremely rich in suggestions to the workmen of our own time. The present collection contains many rare, costly, and beautiful examples of it, in its rise, from and in its best period, and also some in its decline. The fitness of the relief ornament for the display of metallic lustre by the varied surface offered to the light, and the interchange of mat tooled-work and burnishing, notwithstanding its constructive faults, and the coarseness into which the decoration of this style declined, has retained it in popularity even to the present time.

IX. In the latter part of the reign of Louis XVI. another change is apparent in French furniture. As democratic views began to prevail, men's thoughts were turned to the classic eras of the great republics; and Greece and Rome were again looked to as the standards of taste; this classicism, however, is widely different from that of the Renaissance, and gradually reverted to Greek art as its exemplar rather than to the Roman, through which the former revival had been effected. A noble work of this period, by Gouthier, a Parisian artist of the latter part of the 18th century, will be found in the present collection, in which the love of art, and the earnest attention to perfect the details of the ornament, are well worthy of imitation. Under the Consulate and the Empire, this second revival degenerated into heartless and insipid formalism, and the works of that period look frigid indeed beside the more genial lawlessness of the Louis Quinze. Works of this date have not been included in this collection; but it may be remarked that this revival soon disappeared in France, superseded by a modified form of the Renaissance.

X. One fact to be gathered from the present collection, is the distinct *character* visible in the furniture of the various periods, a quality too much wanting in that of the present time; thus, the cinquecento of France and Italy differs widely from our own under the Tudors; and both have a strong line of demarcation from that of Louis XIV. and XV.; whilst this again assumed a new and distinct character at the revolution. Another observable quality in much of the furniture of this collection, is the loving and careful attention to perfecting the details of the ornament; the inlayer's saw and the chaser's chisel seem to have obeyed the skilled hand and educated eye of him who wrought with them. It is a misfortune in this age of machinery, that even the first mould or die which is to be the matrix of thousands of repetitions, has far less care that was formerly bestowed at infinite cost on a single work.

XI. It must, however, be at once acknowledged that in many of these works, the ornament is in excess; and that the cabinet work of the present day, apart from the art expended on it, and as far as regards utility and sound workmanship, often far surpasses that here displayed; and if rare works are again to be produced they may be expected to arise from adding the artistic suggestions

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which such a collection as the present must call forth to the *utility* and excellent constructive workmanship of our own manufacture.

XII. It is therefore scarcely necessary to say that the present collection has not been prepared as offering models suitable for repetition. It would be a matter of regret if attempts were made simply to copy them. But as extremely suggestive, as illustrations of great artistic invention and thoroughly skilful and honest execution as to decorative workmanship, they will be found worthy of careful study.

XIII. The limited space at disposal has circumscribed the extent of the collection, which it would have been possible to have increased considerably had there been more room. The collection affords some means of judging what space will be requisite in any future building, to enable the department adequately to represent the history of the manufacture of furniture.

R. REDGRAVE.

CATALOGUE OF THE FURNITURE.

N.B. The vases, bronzes, smaller specimens of textile fabrics, and minor articles generally, dispersed throughout the rooms, are not included in this Catalogue.

No. 1.—CARVED OAK “BUFFET OR ARMOIRE.”

Style.—German.

Date.—About 1480.

Possessor.—TALBOT BURY, Esq., Welbeck Street.

Remarks.—The most ancient piece in the collection, and from the “agnus Dei” in the centre panel, probably ecclesiastical; the style is a good instance of the later Gothic, as yet unmingled with any indication of the Renaissance. Cabinets of this kind were intended for the preservation of church plate, or the more costly articles of the table; the lower part serving as a stand for the large brazen or stoneware flagons for water, wine, &c.—“This is a good and unique specimen of the foliated tracery-panelled cabinets which were made in France and Belgium, before the Cinquecento or the Renaissance style was introduced, and has much to be recommended to notice. It is so arranged, that the under part can be used for the display of china, &c.; at the same time its more immediate purpose of utility has not been sacrificed. The design is consistent and suitable, and a good effect has been obtained by the break of lines and the play of shadows. The panels are more varied in their character than the generality of those similarly introduced, as they have not the features of the flamboyant traceries. The execution of the whole is in accordance with the sound principles so remarkable in the Mediæval works.”—TALBOT BURY.

No. 2.—CARVED OAK TABLE.

Style.—Flemish or English.

Date.—About 1600.

Possessor.—JOHN SWABY, Esq., Torriano Place, Kentish Town.

Remarks.—The terminal figures forming the table legs are very characteristic of English “Elizabethan” work.

No. 3.—OCTAGONAL “BUFFET,” IN CARVED OAK.

(SIMILAR TO No. 1.)

Style.—Flemish.

Date.—About 1520.

Possessor.—H. FARRER, Esq.

Remarks.—In this instance we see the first dawn of the “Renaissance,” though the style is still quite transitional. The Gothic mode of treatment is evinced in the high relief and undercutting of the arabesques; the mouldings have a marked Gothic character, whilst the motives of the ornament have, nevertheless, a decidedly classical bias. Notwithstanding these different characteristics, the work on the whole is harmonious and beautiful, and is a good example of the period of struggle betwixt the two elements of Mediævalism and the Renaissance which produced many of the most fascinating and original developments of ornamental art existing. In the lower part the peculiar panelling at the back will be noticed as a specimen of the so-called “linen scroll.”

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No. 4.—SMALL OAK TABLE.

Style.—Probably English.

Date.—1520-30.

Possessor.—JOHN SWABY, Esq.

Remarks.—Though rather rude in workmanship, this is of good and consistent design; the various mouldings are well grouped, and are disposed with much ingenuity. They have a decided "Gothic" bias, whilst the carved ornament has an equally marked transitional character. We see in this work again, the first development of the Renaissance. Engraved in "Shaw's Ancient Furniture," pl. 19, and said to be from Hill Hall, Essex.

No. 5.—CARVED ARM-CHAIR.

Style.—English.

Date.—About 1670-80.

Possessor.—J. SWABY, Esq.

Remarks.—A good example of a very well-known style.

No. 6.—CARVED BOX, WITH WROUGHT STEEL HINGES AND MOUNTINGS.

Style.—Spanish (?).

Date.—Early part of the 16th century.

Possessor.—JOHN SWABY, Esq.

No. 7.—CARVED OAK CABINET.

Style.—Italian.

Date.—1520 to 1550.

Possessor.—JOHN AULDJO, Esq., Noel House, Kensington.

Remarks.—The arrangement of the panelling is simple and consistent, and the whole design dictated by convenience rather than with a view to mere ornament. It is impossible to estimate too highly the beautiful arabesque of the finest cinquecento period, with which this piece is so profusely adorned. There is however unfortunately, a want of repose in the work as a whole; the ornament is too crowded and uniformly distributed, which detracts from the general effect, so that although admirable in detail, the "ensemble" is a failure. The escutcheons of arms, on the inner panels of the doors, denote it to have been executed for some one of the once powerful Roman family of the *Orsini*. Purchased by Mr. Auldjo in Naples, and traditionally reputed to be the work of one Jacopo da Canova.

No. 8.—CHEST COVERED WITH RUSSIA LEATHER, AND MOUNTED IN BRASS.

Date.—Middle of the 17th century.

Possessors.—Earl and Countess AMHERST, Knole.

Remarks.—Made for a Duke of Dorset, to serve as his chest of office as Lord Treasurer.

No. 9.—ARM-CHAIR, IN WALNUT.

Style.—English.

Date.—Latter part of 17th century.

Possessor.—TALBOT BURY, Esq.

No. 10.—CARVED OAK CABINET OR "BUFFET."

Style.—Flemish.*Date.*—About 1530–40.*Possessor.*—I. K. BRUNEL, Esq.

Remarks.—The resemblance of the beautiful carving to that of the celebrated door screen of the Hotel de Ville at Oudenarde in Belgium, by Paul Van Schelden (1531–4), would incline us to believe that this cabinet is likewise a work of that able artist; the piece before us is one of the very finest of those sumptuous articles of furniture affected by the wealthy merchants of the Low Countries, and destined to contain their costly plate, &c.; it will be observed that the construction, which is very elegant and appropriate, has still somewhat of the Gothic severity of ordonnance; the ornament, however, is completely Renaissance, and though decidedly northern and picturesque in feeling, has yet an evident Italian bias; the singular mannered yet graceful style of the small statuettes denote the influence of ultramontane art. The artist will find a particular charm in the beautiful ornamental details, which will be enhanced to him by the facile and masterly manipulation of the wood; the arms, a lion rampant on a field *vaire*, are of uncertain attribution; the corresponding shield exhibits a somewhat singular "merchant's mark."

No. 11.—LIBRARY TABLE, IN MAHOGANY.

Style.—English.*Date.*—1730–40.*Possessor.*—HER MAJESTY, Windsor Castle.

Remarks.—The difference betwixt French and English ornamental furniture at the above epoch is strikingly evinced by this specimen. The piece before us, though not inelegant in detail, is sober in decoration, heavy in form, and altogether wanting in the "graces of style."

No. 12.—VENETIAN COFFER, IN CHESTNUT WOOD.

Style.—Cinquecento.*Date.*—About 1560.*Possessor.*—H. MAGNIAC, Esq. London.

Remarks.—It would be impossible to commend too highly this noble work of the finest period of Venetian art; indeed it rises altogether to the level of high art in sculpture and architecture; for, from the excellent architectonic propriety displayed in every detail, there can be no doubt but that it is the production of one of those all-accomplished artists who, like Sansovino or Cellini, were equally excellent in whatever department of art they engaged in. The subject in alto relievo, which, with the central escutcheon and its spirited male supporting figures, forms a continuous frieze, represents on the one hand, Cæsar crossing the Rubicon, under which, on a cartouche, is the inscription "Eamus, jacta est alea;" and on the other side, Cæsar triumphing in his car, crowned by Victory and driving a band of captives before him, with the inscription "Veni, vidi, vici." This beautiful work formerly formed part of the celebrated French collection "Didier Petit." The arms on the escutcheon are unknown.

No. 13.—CARVED VENETIAN COFFER.

Style.—Cinquecento.*Date.*—1560–70.*Possessors.*—Earl and Countess AMHERST, Knole.

Remarks.—This coffer, though ruder in execution, less elaborate, and probably of somewhat more recent date than the preceding example, is still a beautiful and striking work. The ornamentation exhibits a good

instance of that peculiar style of cartouche and strap-work, so characteristic as a local development of the later period of the Renaissance in Venice; the style of the work in question being precisely similar to numerous existing works in wood, especially of the gorgeous gilded "framing" of the great pictures of Tintoretto and Paulo Veronese, on the ceilings of the Ducal Palace, "Scuola di San Rocco," &c. &c. The crest, and the legend of the garter painted in ancient characters around it, prove it to have belonged to Thomas Sackville, Earl of Dorset and Baron Buckhurst, Knight of the Garter, created Earl of Dorset 1603, died 1608.

No. 14.—CARVED FREIZE.

Style.—Italian.

Date.—About the middle of the 16th century.

Possessors.—Messrs. COOKE, of Warwick.

Remarks.—The subject of this fine rilievo probably represents the rape of Helen; it is most likely the work of one of the later disciples of Michael Angelo, of the Florentine or Bolognese school. The rowing figures and the figure near the boat are distinguished by great energy of action.

No. 15.—CARVED EBONY CABINET.

Style.—Flemish.

Date.—1630 to 1650.

Possessor.—ROBERT HOLFORD, Esq., London.

Remarks.—This magnificent work, probably of Flemish origin, or executed at any rate by Italianized Flemish artists, is perhaps one of the most elaborate specimens extant of ornamental carving in ebony. The general arrangement exhibits a florid admixture of architectonic and merely arbitrary ornamental features. The figure subjects scattered with such profusion over the work, which are essentially pictorial in treatment, are taken from the Old Testament, and are of various degrees of merit,—the inequality and marked difference of style observable in them clearly indicating that several different artists were employed. The large subjects on the outer doors represent Jephtha's vow, and Solomon and the Queen of Sheba. The subject of the finding of Moses on one of the fascia underneath these will be recognised as a pasticcio from Raffaele; whilst the numerous arabesques, interspersed with amorini and nymphs, exhibit the influence of Fiamingo, especially in the drawing of the children; perhaps the two inner doors in the centre of the cabinet with their little statuettes, representing Religion and Faith, together with the vigorous male figures acting as brackets, and the small bas reliefs underneath, are the best of the figure subjects; one of the last mentioned, representing Esau selling his birthright, is admirable in simplicity of design and beauty of execution. Many of the larger subjects recall the compositions of Otho Venius, Abraham Bloemart and others; suggesting the idea that the sculptors had availed themselves of the drawings or engravings of the most popular artists of the immediately antecedent period. From the collection of M. Baron of Paris. Engraved in "Du Sommerard, Album," 2^e série, pl. 22.

Nos. 16 and 17.—TWO ARM-CHAIRS.

Date.—About 1680.

Possessors.—Earl and Countess AMHERST, Knole.

Remarks.—The covering of these chairs is of Genoa velvet.

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No. 18.—MARQUETERIE TABLE.

Style.—End of the 16th century.

Possessor.—Hon. E. CURZON, Scarsdale House.

Remarks.—"This elaborate example of inlaid work in wood represents the contest between the nine daughters of Pierios, king of Emathia, and the Muses. They are introduced with various accessories showing great neatness and delicacy of detail in workmanship, the grouping and arrangement being good, but with the incorrectness usual in works of this date in drawing and perspective. The scene is placed at the foot of Mount Helicon, which rises in the back-ground, where Pegasus is in the act of striking it with his hoof at the time when the mountain, swelling up with delight at their harmony, would have touched the sky if not thus checked by him. Hippocrene flows from the spot, and near it on the right, are the nine vanquished daughters of Pierios changed into magpies by their more tuneful antagonists. Minerva, the inspirer and teacher of artists, and inventor of the pipe and musical instruments, which lay on the ground near her, stands at the right hand of the picture, looking on with apparent pleasure. The peacock may have been added in allusion to the name of Ophthalmitis, by which she was known at Sparta. The centre figure in a kneeling position is playing on the virginals, and the notation on the open page of the music book before her, and the various instruments placed in the hands of the other Muses would point out the date of this composition to belong to the 16th century, about 1590."—E. CURZON.

No. 19.—MIRROR.

Date.—1650 to 1670.

Possessors.—Earl and Countess AMHERST, Knole.

Remarks.—An interesting specimen of ornamentation in embossed brass work affixed to wood; the upper part being extremely elaborate. A useful lesson may be learned from this application of stamped metal. At the present period the vicious practice of imitating in this way castings in high relief, has degraded this development of art industry to a low level. Stamped metal work now invariably suggests cheapness and affected pretence; the imitations of solid castings deceive no one, whilst the true and genuine treatment of embossed plates in encrusting other surfaces, which is capable of great extension and might be productive of beautiful effects applied to modern decorative requirements, is invariably lost sight of.

No. 20.—CARVED CABINET, IN WALNUT TREE.

Style.—French.

Date.—From 1570 to 1590.

Possessor.—Baron L. ROTHSCHILD, Piccadilly, London.

Remarks.—This is a beautiful example of carving in high relief of the later French "Renaissance." From the occurrence of the letter D with a crescent amongst other initials and monograms painted on various parts, it has been assumed that this cabinet either belonged to Diana of Poitiers, the celebrated mistress of Henri II., or was executed in the reign of that monarch; the style of its ornamental details, however, indicate a somewhat later period. The general manner of the reliefs, caryatides, and statuettes evidently denote them to have been executed by a follower of the school of Fontainebleau. In general the large figures are inferior in merit to the smaller ones; amongst these latter, the draped female allegorical figures in the lower panels, and the recumbent figures of Victory on the ornamental pediments of the doors in the upper part, recall the manner of Jean Goujon. Considerable resemblance will be remarked in the ornamental motives of this cabinet to the internal decorations of the older parts of the Louvre in Paris. The interior is painted in distemper

with a series of female figures on a white ground in a mannered but highly decorative style, amongst them Flora, Diana, Amphitrite, Hebe, &c. may be distinguished by their accompanying attributes; the arabesques on the small drawers beneath are particularly spirited. At the base of the terminal figure in the centre of the lower part, are the initials E. C. F., which are probably those of the artist. Purchased at Lyons.

No. 21.—EMBROIDERED SILK CUSHION.

Date.—1680-90.

Possessors.—Earl and Countess AMHERST, Knole.

No. 22.—TABLE, MIRROR, AND TWO STANDS IN EBONY,
(ENRICHED WITH PLAQUES OF SILVER IN REPOUSÉ.)

Date.—1660-70.

Possessors.—Earl and Countess AMHERST, Knole.

Remarks.—The acanthus scroll work in chased silver exhibits many elegant motives, the workmanship being probably English.

No. 23.—ARTIST'S COLOUR BOX (SAID TO HAVE BELONGED TO
RUBENS).

Date.—Probably early in the 17th century.

Possessor.—E. W. COOKE, Esq. A.R.A. Kensington.

Remarks.—From the style of the brass mountings it appears probable that this box is of Oriental origin; it has evidently been altered and converted to its present purpose at an after period, the brass escutcheons on the drawers being of European workmanship. An inscription engraved on a brass plate on the inside of the lid is as follows:—"This box came from Antwerp, and belonged to P. P. Rubens; it was purchased by R. Cosway, Esq. R.A. principal painter to H.R.H. the Prince of Wales; he used it for many years as his colour box. Maria Cosway, his widow, presents it to Sir Thomas Lawrence, principal painter to His Majesty George IV. President of the Royal Academy, &c. 1822."

No. 24.—CABINET AND STAND.

Style.—German.

Date.—About 1650.

Possessor.—Mr. J. M. LEVIEN, 10, Davies Street, Grosvenor Square.

Remarks.—This ornate work of the period immediately after the termination of the thirty years war, is said to have been brought from the Wallenstein Palace at Munich. Though not distinguished by any special merit in an artistic point of view, it is yet interesting as marking a transitional epoch in decorative furniture: we may regard it as furnishing a link betwixt the earlier fashion of carved furniture of this description and the "Buhl work" of a later period. The imitation of corrupt classical architecture in this piece is in bad taste; whilst the pediments or gables, which crown the cabinet, bear a curious resemblance to the upper parts of the houses built about this period in Germany.

No. 25.—"SECRETAIRE," OR WRITING TABLE WITH
DRAWERS, EBONY, "EN MARQUETERIE," AND MIRROR
TO MATCH.

Date.—About 1700.

Possessor.—HER MAJESTY, Windsor Castle.

Remarks.—These pieces of furniture are probably of Dutch manufacture; and, (especially the mirror frame), are fine examples of workmanship in inlaying.

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No. 26.—INLAID WRITING TABLE, WITH DRAWERS, IN WALNUT AND HOLLY.

Style.—Dutch.

Date.—About 1700.

Possessor.—HER MAJESTY THE QUEEN, from Windsor Castle.

Remarks.—The inlaid ornamentation of this piece of furniture is exceedingly elaborate, and many of the ornamental motives are tasteful, but the effect of the whole is marred by the monotonous exuberance of detail, which is destructive of repose. The legs of the tables are modern restorations.

No. 27.—MINIATURE OAK CABINET.

Style.—French.

Date.—End of the 16th century.

Possessor.—Lord WILLOUGHBY D'ERESBY, London.

No. 28.—EBONY CABINET, WITH PAINTINGS LET IN.

Style.—Dutch.

Date.—1640–50.

Possessor.—Lord DE L'ISLE, Penshurst.

Remarks.—The sea piece, in the centre of the cabinet, is a spirited work of *Bonaventura Peters*; the two lower panels are genuine and beautiful specimens of Berghem; two other landscapes of the same size are attributed to *Kierinck*, though resembling the manner of Paul Brill, whilst the smaller figure subjects are by Polemberg, some of them being apparently painted from the designs or engravings of other masters.

No. 29.—SMALL “BUHL” CABINET.

Style.—French.

Date.—About 1750.

Possessor.—C. BARING WALL, Esq., M.P.

Remarks.—A specimen of genuine French workmanship. The small medallion profile is a portrait of Henri Quatre.

No. 30.—SMALL EBONY COFFER CABINET, THE INTERIOR LINED WITH PLAQUES OF IVORY.

Style.—Dutch or German.

Date.—About 1650.

Possessor.—H. POWNALL, Esq., Ladbroke Square.

Remarks.—The ivory panels and the small drawers in the interior are painted with impersonations of the Virtues, &c. On the exterior the curious waved ebony mouldings will be noticed as characteristic of this epoch.

N.B.—This peculiar moulding, which has a very pleasing effect, is said to have been invented by Hans Schwanhard, about 1621;* it has been very recently re-introduced in cabinet work, and is made by machinery of French invention.

* LEOPOLD V. LEDEBUR, Leitfaden für die Königl. KUNSTKAMMER, S. 79.
8 c. B 17

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No. 31.—CABINET, IN "BUHL" WORK.

Style.—French.

Date.—About 1740.

Possessor.—Earl GRANVILLE, London.

Remarks.—This is a perfect and beautiful specimen of a good period of "Buhl" work. The inlaid scrolls are characterized by great elegance; indeed the arrangement of the leading lines of the ornament is beautiful in the extreme. The four figures in alto rilievo, which ornament the centre of the panels and each end, are allegorical impersonations of the four seasons.*

No. 32.—PAIR OF CHAIRS, IN CARVED EBONY.

Style.—Oriental.

Date.—Probably 17th century.

Possessor.—J. SWABY, Esq.

No. 33.—"SECRETAIRE," IN EBONY AND OR-MOULU.

Style.—German.

Date.—1700–20.

Possessor.—HENRY FARRER, Esq. Albert Road, Regent's Park.

Remarks.—The large "*appliqué*" subject on the upper panel represents Diana in her car drawn by stags, with attendant nymphs; and the two figures in the lower panels are probably allegorical impersonations of Europe and Asia.

No. 34.—MIRROR, IN CARVED AND GILT WOOD FRAME.

Style.—Venetian.

Date.—About 1690.

Possessor.—Mr. JOHN WEBB.

Remarks.—The style of the period of Louis XIV. is perhaps seen to greater advantage in purely decorative objects, such as mirrors, candelabra, &c., than in strictly useful articles, where similar displays of florid ornament are too apt to induce structural inconsistencies. In the present instance the simple and well-contrasted mouldings that surround the glass give consistency and propriety to the whole composition, whilst the scroll and strap-work and various ornamental motives, very elegant and effective in detail, are judiciously connected with the framework of the glass, the various parts being extremely well balanced and contrasted.

No 35.—PAIR OF CARVED AND GILT STANDS OR CANDELABRA ("GUÉRIDONS").

Style.—French.

Date.—About 1690.

Possessor.—Mr. JOHN WEBB.

Remarks.—Articles of furniture of this kind were much in vogue in the 17th and 18th centuries. The various apartments of Hampton Court Palace contain a numerous selection of similar objects.

* The habit of copying and reproducing the same designs at a later period in "Buhl incrustation" renders it difficult to determine exactly the epoch of execution of the pieces.

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No. 36.—“COMMODE” AND TWO “ENCOIGNURES” EN SUITE.

Style.—French.

Date.—About 1730.

Possessor.—HER MAJESTY, Windsor Castle.

Remarks.—The flowing lines and surfaces of these pieces indicate the full period of the “Rococo,” and we here recognise a distinct *furniture style*, entirely distinct from the architectural treatment of an earlier period. The beautiful decorative pattern in japan work, with which the surface of the piece is diapered, is very novel and has an excellent effect, whilst the execution is beyond all praise; indeed, nothing can exceed the spirit and elegance of the small groups of flowers, scarcely any two of which will be found to be alike. The painter of these is said to be *Martin*, a famous japanner and painter of snuff-boxes of this period, known by the soubriquet of “*Vernis Martin*.”

No. 37.—PAIR OF BRONZE FIRE-DOGS.

Date.—About 1670.

Possessor.—THE QUEEN, Windsor.

Remarks.—The monogram of Charles II. on these elegant objects is a sufficient evidence of the epoch of their execution. The figures represent Minerva and Mars. They are probably the work of an Italian artist of the school of Bernini.

No. 38.—GRAND CABINET, IN PIETRA DURA.

Style.—Louis XIV.

Date.—About 1670.

Possessor.—DUKE OF NORTHUMBERLAND, Northumberland House.

Remarks.—This truly regal piece, as may be inferred from the royal cypher and crown, was probably executed expressly for Louis XIV. The magnificent mosaics with which it is inlaid are unquestionably Florentine, but as the ornamental motives have no special Italian bias, it is uncertain whether the piece itself is of French or Florentine construction. The general design, somewhat influenced by the materials employed, is unusually good for the epoch, and may be regarded as one of the purest and least *charged* specimens of the Louis XIV. style.

The species of inlaying in precious stones, of which this cabinet affords such a magnificent illustration, is peculiar to Florence, and is termed “*Pietre Commesse*.” It appears to have been first introduced at the beginning of the 17th century, and very probably attained the rank of a recognised style during the progress of the Chapel of the Medici attached to St. Lorenzo, the walls of which, not yet entirely completed, are coated with this precious material. A royal manufactory of the work is still kept up at Florence, the finest productions of which are chiefly devoted to the completion of the decoration of the chapel already named, and to serve as presents to crowned heads and other distinguished persons. This species of mosaic, which probably corresponds to the “*opus tectile*” of the Romans, is entirely different to the modern Roman mosaic, which is composed of minute regular squares of coloured glass called “*smalto*.” In the Florentine work the materials are exclusively natural stones, agates, jaspers, lapis lazuli, &c. the natural colours of which are made to serve the purposes intended. The stones are cut into thin veneers, and the various pieces, which, as in the examples before us, are frequently very intricate, are sawn into shape by means of a fine wire stretched to a bow, aided by emery powder, and afterwards more exactly fitted at the lapidary’s wheel.

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No. 39.—EBONY CABINET, ENRICHED WITH CHASED OR- MOULU MOUNTINGS.

Style.—German.

Date.—About 1630.

Possessor.—THE QUEEN, Windsor Castle.

Remarks.—This noble work is an excellent example of simplicity of design combined with the utmost richness and exuberance of detail. The construction and arrangement of the piece are extremely simple, the ebony framework being perfectly adapted to display to advantage the appliqué enrichments in metal which constitute the system of ornamentation, and which in themselves are extremely beautiful both in design and execution. The subjects of the various reliefs, though evidently mythological, are somewhat obscure. The most noticeable parts are, however, the purely ornamental enrichments, which are admirable, indeed perfect, examples of the particular period of German arabesque ornamentation, of which the works of Theodore de Brie afford a well-known example. The female figures acting as supporters in the cartouche work of the larger "plaques," and the ingenuity and beauty of arrangement of the various masks and accompanying strap-work, denote great facility and power of composition in the artist. It will be observed that the vicious imitation of architecture found in so many works of this period is avoided in this piece, its utility as an article of furniture having evidently been made the first consideration. The difference in the general style of metal "appliqué" enrichment, induced by the various processes of "repoussé" work, and of chased metal casting ("ciselure") is well illustrated by comparing the effect of this piece and the similar work, No. 33., with the ebony furniture enriched with silver repoussé plaques, from Knoke, No. 22.

No. 40 —COMMODE, IN FORM OF SARCOPHAGUS, "BUHL" AND OR-MOULU.

Date.—About 1700.

Possessor.—Duke of HAMILTON.

Remarks.—Most probably from the designs of Berain. Nothing can be more beautiful than the arrangement of the console legs, the metal mountings of which are exquisite, the beauty of line, perfect balance of parts, fine arrangement of spaces, and thorough completeness of "ensemble," render this a most useful study to the artist; the unity of design observable in this piece being very rare in inlaid and appliqué works; the nature of the enrichment lending itself naturally to a fragmentary style of treatment.

No. 41.—JAPANNED "ENCOIGNURE."

Style.—French.

Date.—1740-50.

Possessor.—HER MAJESTY, Windsor Castle.

Remarks.—A very characteristic specimen of the "Rococo." The broken and undulating lines of the metal scroll-work, so capriciously disposed, harmonize well with the equally quaint and fantastic forms of the Oriental japanned landscape subject in the centre of the door.

No. 42.—COFFER AND STAND, IN "BUHL" WORK.

Style.—French.

Date.—About 1700.

Possessor.—Duke of BUCCLEUCH.

Remarks.—A pure and beautiful specimen of Buhl work. The metal mountings are fine examples of spirited workmanship in metal chasing.

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No. 43.—PAIR OF BUHL COFFERS AND STAND.

Possessor.—THE QUEEN, Windsor Castle.

Remarks.—These will be recognised as being substantially the same design as the preceding number; the disposition of the material in the inlaying is, however, reversed, the brass work forming the ground and the tortoise-shell the inlaid pattern. It may be inferred from this that the metal cuttings have been made to serve both ways, the parts cut out in the present case being evidently available as inlay on the responding system of the previous example. The or-moulu mountings of these two articles are probably modern restorations.

No. 44.—PAIR OF "GUÉRIDONS," OR CARVED AND GILDED STANDS FOR FLOWERS, &c.

Style.—Venetian.

Date.—1690-1700.

Possessor.—D. M. DAVIDSON, Esq. James Street, Buckingham Gate.

Remarks.—These are interesting examples of the most florid period of the style of Louis XIV. The carving is executed with great spirit, and though perhaps not entirely commendable in point of taste, still manifests much power and an exuberant fancy on the part of the artist. The upper part of the design is the least happy; the basket of flowers, balanced on the head of the amorino and supporting the stand, being objectionable, although the general form and effect of this part even is good.

No. 45.—TWO CHAIRS OF STATE.

Style.—Venetian.

Date.—About 1670.

Possessor.—HER MAJESTY, Windsor Castle.

Remarks.—These stately pieces of furniture were evidently intended for the "sala grande" of some Venetian palace. The gold embroidery on the crimson velvet covers is quite in character with the carving.

No. 46.—CARYATIDE, SUPPORTING A TABLE.

Date.—Latter part of the 17th century.

Possessor.—The Rev. MONTAGUE TAYLOR.

Remarks.—This spirited work, representing a negro boy in Roman costume, is of Venetian origin; the purpose to which it is at present applied sufficiently indicates the intention of the piece.

No. 47.—BUHL CABINET AND THREE ORIENTAL VASES, MOUNTED IN OR-MOULU.

Date.—About 1700.

Possessor.—C. MILLS, Esq. Camelford House.

Remarks.—The cabinet is an elegant and highly ornate work; and the large vase with black glaze is a fine and valuable specimen of probably old Japan porcelain.

No. 48.—WRITING TABLE, WITH CABINET AND "PENDULE," IN BUHL.

Date.—Latter part of the 17th century.

Possessor.—DUKE OF BUCCLEUCH, Montague House.

Remarks.—A very fine and imposing example of "Buhl." The arms and cipher M. E. and electoral insignia, prove the piece to have been made

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for Maximilian Emmanuel, third elector of Bavaria, born 1662, died 1726, and who was elector from 1679 till his decease. Although some of the ornamental enrichments have a German character, there can be little doubt but that this noble piece of furniture is of Parisian manufacture.

No. 49.—BUHL CABINET.

Date.—About 1700.

Possessor.—J. MORRISON, Esq.

Remarks.—This beautiful cabinet will be recognised as being similar in design to the fine piece belonging to Her Majesty in the adjoining room.

No. 50.—CLOCK AND "TERM," IN BUHL.

Style.—French.

Date.—About 1700.

Possessors.—Earl and Countess AMHERST, Knole.

No. 51.—SMALL CABINET OR COFFER, IN "PIETRA DURA."

Style.—Italian.

Date.—About 1650.

Possessor.—Duke of BUCCLEUCH.

Remarks.—Probably of Florentine workmanship. The mosaic car-touches in the small panels are tastefully arranged.

No. 52.—TABLE, IN MARQUETERIE (SUPPORTED BY FIGURES OF NEGROES AND NEGRESSES).

Style.—Probably Dutch.

Date.—About 1700.

Possessor.—GEORGE FIELD, Esq. Ashurst Park.

Remarks.—The inlaid top is worthy of notice and the carved and gilded foot-rail is of good design.

No. 53.—SMALL TABLE, IN WALNUT, INLAID WITH VARIOUS SUBSTANCES.

Style.—German.

Date.—1720-30.

Possessor.—C. BARING WALL, Esq., M.P.

Remarks.—There is a peculiar lightness and delicacy in the inlaid ornament of this piece, and the mouldings of the pillar and stand; the disposition of the triangular base and the curved feet is likewise in excellent taste. The ornamental motives have some analogy with the decorative works of "Watteau."

No. 54.—LIBRARY TABLE, IN MARQUETERIE AND OR-MOULU.

Style.—French Rococo.

Date.—About 1750.

Possessor.—REV. MONTAGUE TAYLOR.

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No. 55.—ARM-CHAIR, TWO STOOLS, AND FOOTSTOOL, EN SUITE, COVERED WITH PURPLE VELVET.

Style.—English.

Date.—1580–1600.

Possessors.—Earl and Countess AMHERST, Knole.

Remarks.—Part of the suite of furniture of the room occupied by James I. on his visit to Knole.

No. 56.—CARVED CHAIR, AND STOOL TO MATCH.

Style.—Venetian.

Date.—About 1670.

Possessors.—Earl and Countess AMHERST, Knole.

Remarks.—With the exception of the arms of the chair, which are modern restorations, the design of these pieces is very commendable. They are characterized by a playful and exuberant richness of effect, which is at the same time far removed from mere gaudiness. The execution of the details is extremely spirited.

No. 57.—TWO EBONY CHAIRS.

Style.—Indian.

Date.—17th century.

Possessor.—HER MAJESTY, Windsor.

Remarks.—These are Oriental works, probably a Dutch importation from Ceylon during the 17th century. A tradition however exists, that the suite of chairs of which they form part, formerly belonged to Cardinal Wolsey, and in support of this, the small grotesque figures, holding what may be taken for cardinals' hats, which crown the summits of the upright framing of the chair-backs, are adduced.

No. 58.—ROCOCO ORNAMENT, IN GILT BRONZE, &c.

Style.—French.

Date.—1720–30.

Possessor.—HER MAJESTY, Windsor Castle.

Remarks.—This extraordinary ornament is interesting from its very extravagance; it is a characteristic specimen of the most licentious period of the Rococo, during which all rules of constructive propriety seem to have been purposely set at defiance. The mimic staircase, terrace, and bulustrade, grouped with acanthus scrolls and "rocaille" work, seen in the present instance, were dictated by the same absurd fashion which ordained landscapes, architecture, and allegorical personages as proper decorations for the dresses of the hooped and powdered ladies of the period. The vase surmounting the piece is probably of the porcelain of Vincennes, and is remarkable as exhibiting an early instance of the jewelled enamelling so celebrated afterwards at Sèvres. The object, as it is, is not complete; formerly the vase was filled with a group of imitation flowers in china, conspicuous amongst which was a large sunflower, bearing in its centre the dial of a time-piece.

No. 59.—BOX, IN EBONY, INLAID WITH FLORENTINE MOSAIC.

Style.—Italian.

Date.—18th century.

Possessor.—THE QUEEN, Windsor Castle.

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No. 60.—A PAIR OF GROUPS, IN GILT BRONZE, WITH
PEDESTALS IN "BUHL."

Style.—French.

Date.—About 1740.

Possessor.—HER MAJESTY, Windsor Castle.

Remarks.—These groups are allegorical impersonations of Architecture and Sculpture.

No. 61.—SMALL CIRCULAR STAND, OR "ÉTAGÈRE," IN
MARQUETERIE AND OR-MOULU.

Style.—French.

Date.—1740–60.

Possessor.—C. MILLS, Esq. Camelford House.

Remarks.—An elegant little piece. The marqueterie subjects, representing ladies engaged in the several occupations of reading, writing, and drawing, are ingenious and well-drawn specimens of inlaying.

No. 62.—"COMMODE," AND TWO "ENCOIGNURES," EN
SUITE, IN MARQUETERIE AND OR-MOULU.

Style.—French.

Date.—1740–60.

Possessor.—HER MAJESTY, Windsor.

No. 62 a.—ENCOIGNURE, IN MARQUETERIE AND
OR-MOULU.

Possessor.—GEORGE FIELD, Esq.

Remarks.—Similar to the preceding number.

No. 63.—SET OF FOUR BRONZE GROUPS, WITH ORNA-
MENTAL CHANDELIERS, IN OR-MOULU.

Style.—French.

Date.—1750–60.

Possessor.—THE QUEEN, Windsor.

No. 64.—CABINET, INLAID WITH PLAQUES OF SEVRES
CHINA.

Style.—French.

Date.—About 1780.

Possessor.—HER MAJESTY, Windsor Castle.

Remarks.—We have here a new phase of furniture, characterized by a sort of feminine grace and elegance, which is most attractive. The introduction of slabs of porcelain, gaily decorated with groups of flowers, and the fashionable "pastorales," so dexterously painted on their appropriate "pâte tendre," must have been extremely popular with the Pompadours and Du Barrys of that luxurious epoch. The very aspect of such pieces as these marks them at once as the furniture "par excellence" of the drawing-room or the boudoir. It is singular that so little has been done in England in this appropriate blending of the ceramic material with precious woods in the higher class of cabinet work.

No. 65.—PAIR OF SMALL TULIP-WOOD TABLES, INLAID
WITH SEVRES "PLAQUES."

Possessor.—Earl SPENCER.

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No. 65 a.—TABLE. (SIMILAR TO No. 65.)

Possessor.—C. MILLS, Esq.

No. 66.—TABLE OR "ÉTAGÈRE," MOUNTED IN OR-MOULU.

Style.—French.

Date.—1780-90.

Possessor.—HER MAJESTY, Windsor Castle.

Remarks.—The beautiful plaque of old Wedgwood ware inserted in this piece, and representing an antique sacrifice, is an interesting example of the intelligent appreciation of this exquisite and celebrated ware on the continent.

No. 67.—INLAID CABINET.

Style.—Italian?

Date.—About 1740.

Possessor.—Sir A. ROTHSCHILD, Bart.

Remarks.—The inlays in this case are of Venetian glass paste, in imitation of lapis lazuli, &c., and have a most costly and gorgeous effect.

No. 68.—CLOCK AND TERMINAL PEDESTAL, IN BUHL.

Style.—French.

Date.—About 1700.

Possessor.—HER MAJESTY, Windsor.

No. 69.—WRITING TABLE, WITH NEST OF DRAWERS.

Style.—Early "Buhl" work.

Possessor.—HER MAJESTY, Windsor Castle.

Remarks.—An original and early specimen, doubtless a genuine work of the celebrated French artist. The armorial bearings, introduced in various parts of the inlaying, indicate it to have belonged to the celebrated family De Retz; the principal escutcheon bears the arms of Henri de Gondi, Duc de Retz, and de Beaupreau, born 1590, died 12 August 1659, leaving two daughters and co-heiresses; the arms as here depicted being used by him from 1596 to 1659. Assuming the latter period (1659) to be the date of this piece, there is still a difficulty in referring it to so early a period. The evidence of the ornamental motives of the work itself would induce us to think it about 20 years more recent, at all events it is probably one of the earliest specimens of genuine "Buhl" work extant; it is moreover remarkable in the point of view of art. It will be observed that the true capabilities of this style of metal inlaying have been well understood, and intelligently carried out in this instance; the play of surface, and the variety of curvature seen in different parts of the work are admirably adapted to show off to advantage the rich materials employed. From whatever position the piece is regarded, we notice a brilliant and lustrous effect produced by the play of light on the polished metal; whilst the mingling of silver, brass, copper, tortoise-shell and enamel produces beautiful tones of colour.—André Charles Boule (or Buhl), (born 1642, died 1732), the celebrated artist to whom we attribute this work, was a famous manufacturer of "Meubles d'art" during the reign of Louis XIV. with the title of "tapissier en titre du roi," an office of some importance, which appears to have assumed an entirely honorary signification, having been previously held and ennobled by the celebrated dramatic poet Molière.* There can be little doubt that the peculiar style of inlaid furniture in question was originally invented by Buhl, and it is

* Bazin, Notes Historiques sur la Vie de Molière. Paris, 1851.

equally certain that his manufactory was carried on for many years by himself, or successors of the same name; indeed it is probable that the greater part of the fine early specimens are the actual works of this family of industrial artists. A celebrated designer for this kind of work was J. Berain, "dessinateur des menus-plaisirs du roi," (born 1636, died 1711), of whom we have a voluminous collection of etchings, and whose style is to be recognized in many of the pieces in this collection.

No. 70.—CLOCK, IN MARQUETERIE AND OR-MOULU.

Style.—French.

Possessor.—HER MAJESTY, Windsor Castle.

Remarks.—The dial bears the inscription "Inventé en 1736, par Julien le Roy, de la société des Arts." The case is doubtless of the same period, and is an excellent example of "Rococo" design; the wood surfaces and the metal mountings being well balanced and contrasted.

No. 71.—CABINET, IN MAHOGANY AND OR-MOULU.

Style.—French.

Date.—1770-90.

Possessor.—THE QUEEN, Windsor Castle.

Remarks.—A noble work of the celebrated French cabinet-maker, Gouthier. This magnificent piece is, perhaps, one of the most perfect examples of finished workmanship ever executed. It is likewise an excellent example of the style of Louis XVI., carried out by the best artists of the epoch. We observe here an entire change from the curved lines and surfaces so in vogue in the previous reign; here the leading lines of the piece are rectilinear, being the proper consistent treatment of wood. The disposition of the various parts is somewhat architectonic, though not objectionably so; and the appliqué enrichments in "or-moulu" are arranged with the utmost taste and propriety; the effect of the whole being a chaste and subdued richness, and at the same time a light and elegant effect, which is most captivating. The puerile idea carried out in the legs or supports of the cabinet is, however, unfortunate; here the absurdity of the notion of placing so great a mass on quivers of arrows needs no comment. But it is in the chased or-moulu ornaments that the chief merit of the work is displayed; every part of them is a study; they are the perfection of execution in metal chasing. The armorial bearings, being the escutcheons of the royal houses of France and Sardinia, indicate this piece to have been made either for the Comte de Provence (afterwards Louis XVIII.) or the Comte d'Artois (afterwards Charles X.) both of these princes having married, and about the same time, (1771, 1775) princesses of Sardinia.

No. 72.—CLOCK IN MARQUETERIE, WITH APPLIQUÉ MOUNTINGS.

Date.—1670-80.

Possessor.—MR. JOHN WEBB.

Remarks.—The dial, apparently contemporary with the case, has the inscription "Hen. Batterson, Londini, fecit, No. 163." The whole work, however, especially the style of the inlaying seems to denote a German rather than an English origin; but in the absence of any very positive internal evidence it is somewhat difficult to determine this point. The peculiar ornamentation of this piece is remarkable, as clearly denoting the immediately antecedent style which seems to have conduced by an easy transition to the Louis Quatorze system of "incrustation," which latter, however, though undoubtedly the invention, if we may so term it, of the French "Ebeniste Buhl," must have been suggested to that celebrated

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industrial artist in part by such development as this, and by the "Niello" work of an early period (Buhl-work appearing to hold a middle place betwixt Marqueterie and "Niello"). The metal mountings of the piece before us are seen to be chiefly executed in repoussé, and are very similar to the "Buhl" appliqué enrichments.

No. 73.—BUHL CABINET AND STAND.

Date.—1700-20.

Possessor.—HER MAJESTY, Windsor Castle.

No. 74.—SMALL TABLE, INLAID WITH "PLAQUES" OF SEVRES PORCELAIN, (REPRESENTING PASTORAL SUBJECTS).

Date.—1780-90.

Possessor.—THE QUEEN, Windsor Castle.

No. 75.—COFFER, IN EBONY AND OR-MOULU, INLAID WITH THREE LARGE "PLAQUES" OF SEVRES PORCELAIN, (REPRESENTING AMATORY OR "PASTORAL" SUBJECTS).

Possessor.—THE QUEEN, Windsor Castle.

Remarks.—These plaques in the manner of Boucher are worthy of notice from their clean and brilliant execution; they are excellent specimens of the "pâte tendre." Although not signed, judging from certain indications in the manner of painting, they are probably the work of *Dodin*, a leading figure painter at Sèvres and whose best productions are dated about 1770.

No. 76.—CIRCULAR LANTERN CHANDELIER.

Style.—French.

Date.—1780-90.

Possessor.—HER MAJESTY, Windsor.

Remarks.—Probably the work of Gouthier.

No. 77.—MIRROR, IN CARVED WOOD FRAME.

Style.—English.

Date.—About 1730.

Possessor.—HER MAJESTY, from Cumberland Lodge.

Remarks.—A characteristic specimen of English wood carving of the Rococo. It is most likely the work of Chippendale, a celebrated manufacturer of ornamental furniture in the early part of the 18th century, and whose manufactory was in St. Martin's Lane.

No. 78.—SMALL PAIR OF BELLOWS, INLAID IN "BUHL" WORK.

Style.—French.

Date.—About 1720.

Possessor.—C. BARING WALL, Esq.

Remarks.—The inlaying somewhat recalls the style of Watteau, and is interesting in its application to an article so suggestive of artistic embellishment.

No. 79.—CARVED STOOL.

Date.—About 1700.

Possessor.—MRS. RICHARDSON AULDJO.

Remarks.—Purchased in Naples.

CATALOGUE.

No. 80.—PAIR OF “ENCOIGNURES,” IN BUHL.

Style.—French.

Date.—About 1740.

Possessor.—GEORGE FIELD, Esq.

Remarks.—The lower part of the triangular stand is very original and beautiful in arrangement, and is well worthy the attention of the designer; the upper part is somewhat heavy.

No. 81.—COFFER AND STAND, INLAID WITH PLAQUES OF SEVRES PORCELAIN.

Style.—French.

Date.—About 1770.

Possessor.—Duke of BUCCLEUCH, Montague House.

No. 82.—CHAIR AND STOOL, IN EMBROIDERED SILK.

Date.—About 1600.

Possessors.—Earl and Countess AMHERST, Knole.

Remarks.—The beautiful embroidered pattern of the covers, enriched with gold thread and spangles has an Italian character. The form of the chair, as noted in a previous instance, is a very ancient and favourite one. These pieces are probably of foreign origin.

No. 83.—TAPESTRY HANGING. (Staircase).

Style.—Flemish.

Date.—About 1480.

Possessors.—Earl and Countess AMHERST, Knole.

Remarks.—The subject of this piece of tapestry is evidently a legend of St. Veronica. An emperor wearing the German imperial crown, is adoring the image of our Saviour's face imprinted on a napkin displayed by the saint, whilst a crowd of attendant figures are looking on with great interest, and others are carrying waxen “cierges” in the retinue of the holy woman; underneath the emperor is written the word “Vesspeianus.” The monkish legend of St. Veronica was a favourite subject of Mediæval artists; but great difference of opinion seems to have prevailed as to the facts of her story. The present subject is probably a different version of the legend, which recounts that the Emperor Tiberius being in a mortal malady, and having heard of the healing powers of the miraculous image, the “Vera icon,” sent for the saint to whose possession it had been committed. The legend, however, relates that the wicked emperor breathed his last before she arrived. In the present instance, the Emperor Vespasian is evidently intended, and the action is probably that of miraculous healing. In point of artistic merit, this tapestry is of a very high order; many of the heads are finely drawn, and have great individuality and expression, whilst the profusion of elegant costumes and ornamental detail renders it a work of great interest in an antiquarian point of view; we may clearly trace in it the impetus given to art by the school of Van Eyck. The favourite border which surrounds this piece of tapestry, and which was the prevailing pattern at this period, is extremely beautiful; the continuous band of leaves and flowers, amongst which, goldfinches and other small singing birds are portrayed with great accuracy, resembles much the beautiful rilievo borders of the gates of the Baptistery in Florence, by Lorenzo Ghiberti, and may have been originally suggested by this well-known and admirable work.

CATALOGUE.

No. 84.—LARGE LIBRARY TABLE, IN BUHL.

Style.—French.

Date.—About 1700.

Possessor.—THE QUEEN, Windsor Castle.

Remark.—An unusually large and imposing article in this style of work.

No. 85.—TABLE IN EARLY “BUHL,” AND INLAID WITH MOTHER-OF-PEARL.

Style.—French.

Date.—About 1680.

Possessor.—Baron LIONEL ROTHSCHILD.

Remarks.—Worth notice as a rich and early specimen.

No. 86.—LARGE LIBRARY TABLE, IN MARQUETERIE.

Style.—Arabesque; executed in Milan during the last century.

Possessor.—W. JONES, Esq., of Clytha.

Remark.—A superb example of inlaying of the revived classical period.

No. 87.—“BUHL” WRITING TABLE.

Style.—French.

Date.—About 1700.

Possessor.—GEORGE FIELD, Esq., Ashurst Park, Tonbridge.

No. 88.—FOUR DECORATIVE PICTURES, EN SUITE, IN “ROCOCO” FRAMES.

Style.—French.

Date.—Signed “Jollain,” 1753.

Possessor.—MR. JOHN WEBB.

Remarks.—These elegant and graceful works are essentially and intentionally “furniture pictures,” being evidently meant to form part of a complete system of decoration of a saloon, the shapes of the ornamental frames having doubtless been suggested by spaces left in the wainscot. The subjects respectively represent “Painting,” “Sculpture,” “Music,” and “Poetry or Composition,” personified by graceful and clever conversational groups of amorini, dressed in the gay costumes of the period. The influence of Boucher and Van Loo is clearly apparent in these spirited works, which are painted in a dashing “*bravura*” style, quite in harmony with their purely decorative destination.

No. 89.—INKSTAND, IN BUHL.

Date.—About 1720.

Possessors.—HER MAJESTY, Windsor.

No. 90.—ARM-CHAIR.

Date.—About 1600.

Possessors.—Earl and Countess AMHERST, Knole.

Remarks.—The silver brocade covering of this chair, though now so tattered and tarnished, must originally have had a rich and beautiful effect, whilst the simple convenient design is well adapted to the display of the costly stuff. It is remarkable that chairs of this peculiar construction seem to have been in use from the very earliest period; they are seen in ancient Egyptian paintings and bas reliefs, and it was one of the commonest forms of chairs amongst the Greeks; whilst illuminated manuscripts and other sources of authority inform us that it was a favourite design, though of course with very various modifications in detail, throughout all the Mediæval epochs.

CATALOGUE.

No. 91.—CABINET, IN BUHL.

Date.—About 1700.

Possessor.—THE QUEEN, Windsor.

Remarks.—We have here a fine example of an original style of "Buhl" ornament; we observe in this piece quite a distinctive manner, characteristic of the peculiar manufacture. The treatment of the strap-work of raised metal in connexion with the inlaid ornament is very striking and novel. The effect of the picture is not so surcharged as is frequently the case, the contrast betwixt the dark ebony and tortoise-shell surface and the bright metal being extremely skilful; whilst the execution of the chased metal, masks, amorini, &c., is in the last degree beautiful.

No. 92.—TABLE, MIRROR, TWO CANDELABRA, TWO SCONCES, AND SMALL MIRROR, "INCRUSTATION," IN SILVER REPOUSSE WORK.

Style.—English.

Date.—About 1660.

Possessors.—Earl and Countess AMHERST, Knole.

Remarks.—These pieces exhibit a remarkable and costly instance of "incrusted," or plating with embossed metal; the raised scroll work, &c. is executed by the process called "repoussé," by which the metal is punched or hammered at the back of the plates, and the required forms in relief thus roughly produced—the work being afterwards finished by the process of chasing (ciselure), which is performed with small steel chisels, burins, &c. The cipher, surmounted by a coronet, remarked on all these pieces, is that of Richard, Earl of Dorset, and Frances his Countess (1652 to 1677).

It should be remarked that this peculiar application of the silversmith's art is by no means recommended for imitation, and that these pieces should be regarded simply as a display of misplaced magnificence.

No. 93.—CARVED NAPKIN PRESS.

Style.—Flemish (?)

Date.—About 1600.

Possessor.—H. FARRER, Esq.

No. 94.—EBONY TABLE, AND TWO CHAIRS.

Style.—Oriental.

Date.—17th century.

Possessor.—Lord DE L'ISLE, Penshurst.

No. 95.—CLOCK AND TERMINAL PEDESTAL, IN "BUHL."

Date.—About 1700.

Possessor.—THE QUEEN, Windsor Castle.

No. 96.—FLORENTINE COFFER CABINET, IN PIETRA DURA.

Date.—17th century.

Possessor.—The Duke of DEVONSHIRE.

No. 97.—SECRETAIRE, IN MARQUETERIE AND OR-MOULU, WITH TIME-PIECE.

Style.—Louis XVI.

Date.—About 1770.

Possessor.—Duke of HAMILTON.

CATALOGUE.

No. 98.—BOX IN EBONY, INLAID WITH RAISED FLORENTINE MOSAIC, "PIETRE COMMESSE."

Possessor.—JOHN SWABY, Esq.

No. 98a.—BOX, SIMILAR TO THE PRECEDING NUMBER.

Possessor.—W. GODING, Esq.

No. 99.—CARVED BELLOWS.

Style.—Venetian.

Date.—About 1570.

Possessor.—J. MORRISON, Esq.

Remarks.—A fine example of the artistic enrichment of an object particularly suggestive of decoration.

No. 100.—BED HANGING, IN GENOA VELVET.

Style.—Italian.

Date.—17th century.

Possessors.—Earl and Countess AMHERST, Knole.

No. 101.—CARVED AND GILT COUCH, WITH EMBROIDERED CUSHION AND PILLOW.

Style.—Probably English.

Date.—17th century.

Possessors.—Earl and Countess AMHERST, Knole.

Remarks.—There is considerable difference of date betwixt the carved and gilded framework of the couch, and the velvet bed or cushion; the couch is an elegant work of the time of Charles II. (1660–70); the cushion, on the contrary, being of much earlier date; judging from the original embroidery at the corners and in the centre, we must refer it to the latter part of the preceding century, say 1580–1600; the cushion has, however, evidently been re-arranged to suit the couch, and it will be noticed that an entirely new pattern in embroidery has been added at this latter period.

No. 102.—FIRE SCREEN.

Style.—English.

Date.—1580–1600.

Possessors.—Earl and Countess AMHERST, Knole.

Remarks.—This object, the couch in the preceding number, and the furniture No. 55, are evidently "en suite," and were manufactured at the same period. The gold embroidery has, at first glance, a very Oriental aspect; there can, however, be little doubt but that it is really of European origin, (most likely English), though the peculiar pattern may have been motived by the Oriental stuffs imported about this period, by the Venetians and the Hollanders.

No. 103.—INLAID CABINET, IN EBONY AND PIETRA DURA.

Style.—Italian.

Date.—About 1640.

Possessor.—JOHN AULDJO, Esq.

No. 104.—"ROCOCO" COMMODOE.

Style.—French.

Date.—1730–40.

Possessor.—REV. MONTAGUE TAYLOR.

Remarks.—The absence of symmetrical balance in the ornamental motives, the variety of curved surface, and the general florid exuberance of ornamentation render this piece one of the most characteristic specimens of the "Rococo" in the collection.

CATALOGUE.

No. 105.—EBONY CABINET, WITH PLAQUES OF FLORENTINE MOSAIC.

Date.—17th century.

Possessor.—Lord WILLOUGHBY D'ERESBY.

No. 106.—CABINET, IN PIETRA DURA.

Style.—Florentine.

Date.—1640-50.

Possessor.—Duke of NORTHUMBERLAND.

No. 107.—COMMODOE, OR CHEST OF DRAWERS, IN "BUHL."

Style.—French.

Date.—Early part of 18th century.

Possessor.—J. MORRISON, Esq.

No. 108.—PIER TABLE, WITH MARBLE SLAB.

Style.—French.

Date.—About 1760.

Possessor.—HER MAJESTY, Windsor Castle.

No. 109.—"COMMODOE," OR ÉTAGÈRE.

Style.—French.

Date.—About 1790.

Possessor.—HER MAJESTY, Windsor.

No. 110.—MUSIC STAND.

Style.—Venetian Rococo.

Date.—About 1740.

Possessor.—C. BARING WALL, Esq.

No. 111.—PAIR OF BELLOWS.

Style.—Italian.

Date.—1587.

Possessor.—H. MAGNIAC, Esq.

Remarks.—An inscription, painted in ancient characters, on one of the handles, is as follows: "Benven. Cellini, 1587, desig." It is highly probable that this elegant object was executed from a drawing by the aforementioned celebrated artist, who died seventeen years before this date. There is considerable resemblance in the general style of the ornament and choice of motives to known works of Cellini, and the workmanship, though good, is perhaps not equal to the conception, which might be expected on the supposition of its being executed from a sketch or drawing merely. Engraved in "Shaw's Decorative Arts of the Middle Ages."

No. 112.—FOUR PIECES OF GOBELIN TAPESTRY, EN SUITE.
(SUBJECTS FROM DON QUIXOTE.) Hall and 3d Room.

Date.—About 1750.

Possessor.—HER MAJESTY.

CATALOGUE.

No. 113.—FOUR PIECES OF TAPESTRY, EN SUITE. (SUBJECTS FROM THE NEW TESTAMENT.) Hung in Hall and 2d Room.

Style.—Italian.

Date.—Latter part of the 17th century.

Possessor.—HER MAJESTY.

Remarks.—These pieces are in silk needlework, said to be executed by nuns.

No. 114.—FIVE PIECES OF TAPESTRY, EN SUITE. (REPRESENTING THE OCCUPATIONS OF RUSTIC LIFE DURING THE DIFFERENT MONTHS OF THE YEAR.) 1st Room, Staircase, and Closet in 2d Room.

Style.—Flemish or Mortlake (?)

Date.—17th century.

Possessor.—HER MAJESTY.

Remarks.—Formerly hung round the interior of the Round Tower at Windsor.

No. 115.—THREE PIECES OF GOBELIN TAPESTRY, EN SUITE. (ARABESQUES, WITH CLASSICAL SUBJECTS.) 3d Room.

Possessor.—HER MAJESTY.

No. 116.—PIECE OF TAPESTRY. (SUBJECT, THE EPHESIANS, INSTIGATED BY THE PREACHING OF ST. PAUL, BURN THEIR MAGICAL BOOKS.)

Style.—Italo-Flemish.

Date.—1530-40.

Possessor.—J. SWABY, Esq.

Remarks.—This fine piece of tapestry is doubtless from a cartoon of Bernard Van Orley, a celebrated designer for these fabrics; the influence of Raffaele is clearly apparent in the heads, the cast of drapery, and large style of drawing of the figures. Van Orley, (born 1490, died 1560,) was one of the earliest and most conspicuous imitators of the Italian schools in Flanders; having studied under Raffaele, he is chiefly known by his designs for tapestry, which though, as in the present instance, full of minute and elaborate detail, rich costumes and accessories, after the old Flemish manner, recall still more forcibly the famous tapestries of the Vatican, which have evidently served as their chief models in style. Other tapestries of Van Orley may be seen at Hampton Court Palace.

No. 117.—PIECE OF GOBELIN TAPESTRY. (SUBJECT, DIANA BEING EQUIPPED FOR THE CHASE.)

Date.—Period of Louis XIV.

Possessor.—HER MAJESTY.

No. 118.—VENETIAN GLASS CHANDELIER.

Date.—17th century.

Possessor.—MR. JOHN WEBB.

Remarks.—This chandelier is interesting from its characteristic Venetian aspect. Though somewhat gaudy, and by no means elegant in its component parts, it has nevertheless a gala, ball-room air, which is very pleasing, and is thoroughly in harmony with the gorgeous furniture of

the period. Numerous similar specimens may still be observed pendant in the faded saloons of the older Venetian palaces. The peculiarities of the Venetian glass manufacture will be remarked in the absence of cutting, and the tenuity and irregular manipulation of the material.

No. 119.—CABINET, INCRUSTED WITH RILIEVOS IN
INLAID IRON ("DAMASQUINERIE").

Style.—Italian.

Date.—About 1560.

Possessor.—Duke of HAMILTON.

Remarks.—Probably of Milanese manufacture, and an extraordinary instance of the adaptation to furniture of a species of decoration which is more characteristic of the armourer's craft. This development of metal inlaying was extremely popular in Italy during the 15th and 16th centuries. Cellini, in his memoirs, gives an interesting account of his first essays in this kind of work, when a young man, suggested to him by the ornamentation of certain Turkish daggers; thus indicating the Oriental origin of "Damasquinerie" in modern times. The art, however, was well known to the ancients.*

No. 120.—ARM-CHAIR AND TWO STOOLS.

Style.—English.

Date.—1760–80.

Possessor.—HER MAJESTY, Hampton Court Palace.

Remarks.—The needlework covers of these pieces were executed, for Queen Charlotte, by the children in the Clergy Orphans School.

Nos. 121 and 122.—TWO "BUHL" COFFERS AND STANDS.

Date.—Early part of 18th century.

Possessor.—Duke of DEVONSHIRE.

No. 123.—SCREEN AND TWO CHAIRS, EN SUITE, COVERED
WITH GOBELIN TAPESTRY.

Style.—French.

Date.—About 1760.

Possessor.—Earl of JERSEY.

No. 124.—CHAIR AND TWO STOOLS, WHITE AND
GOLD.

Style.—English.

Date.—About 1760.

Possessor.—THE QUEEN, Windsor Cattle.

No. 125.—ÉTAGERÈ.

Style.—French.

Date.—1780–90.

Possessor.—HER MAJESTY, Windsor.

Remarks.—This piece, in its rectilinear forms and somewhat thin and cold style of or-moulu enrichment, evidently belongs to the period of the "revived classical" of Louis XVI.

* An excellent account of "Damasquinerie" will be found in "Labarte Catalogue, Col. Debruge Dumenil." Introduction, p. 198. Paris, 1847.

CATALOGUE.

No. 126.—CHAIR, COVERED WITH CRIMSON GENOA VELVET.

Date.—About 1700.

Possessor.—HER MAJESTY, Hampton Court Palace.

No. 127.—PAIR OF "BUHL" INLAID CANDELABRA, OR FLOWER STANDS.

Style.—French.

Date.—About 1700.

Possessor.—HER MAJESTY, Windsor.

Remarks.—The predominance of white metal in the inlaying of these pieces form a "piquant" contrast with the or-moulu mountings. The design is of somewhat fragmentary character.

No. 128.—SET OF FOUR VENETIAN GLASS ALTAR CANDLESTICKS, MOUNTED IN SILVER GILT.

Style.—Italian.

Date.—16th century.

Possessor.—Duke of HAMILTON.

No. 129.—ARM-CHAIR AND BED-HANGINGS, IN GENOA VELVET.

Date.—Early part of 18th century.

Possessor.—HER MAJESTY, Hampton Court Palace.

Remarks.—Part of the furniture of Queen Anne's bed-room at Hampton Court.

No. 130.—CABINET, IN WALNUT, INLAID WITH IVORY AND STAINED WOODS.

Style.—German Rococo.

Date.—1720-30.

Possessor.—MR. SAMUEL PRATT, Bond Street.

Remarks.—This beautiful piece is doubtless by the same maker as the small Table, No. 53. It is distinguished by a most graceful and original style.

No. 131.—GRAND "SECRETAIRE," IN MARQUETERIE.

Style.—French.

Date.—1779.

Possessor.—Duke of BUCCLEUCH.

Remarks.—This magnificent piece of furniture, apart from its merit as an extraordinary specimen of marqueterie, is interesting from the fact that it was made expressly for the celebrated dramatic poet Beaumarchais, by Riesner, "Ebéniste de Louis XVI." having cost 85,000 francs. In 1831 it was disposed of by lottery in Paris.

No. 132.—STAND OF ITALIAN MAJOLICA POTTERY.

Remarks.—This beautiful and well-known ware was frequently disposed in a pyramidal arrangement, surmounting the cabinets and drawers of the Italian palaces, the ware itself being in most cases intended rather for ornament than use.

CATALOGUE.

No. 133.—CARVED AND GILDED CHAIR AND TWO STOOLS,
COVERED WITH RAISED GENOA VELVET.

Date.—About 1670.

Possessors.—Earl and Countess AMHERST, Knole.

No. 134.—CHAIR IN EBONY, INLAID WITH IVORY.

Style.—Oriental.

Date.—17th century.

Possessor.—E. H. BALDOCK, Esq., M.P.

Remarks.—The elegant inlaying of this piece is of very Oriental character. It is most likely one of those works executed especially for the European market, and imported by the Dutch.

No. 135.—CHAIR. (SIMILAR TO No. 134.)

Possessor.—Mr. JOHN WEBB.

CHRONOLOGICAL ARRANGEMENT

OF THE

PRINCIPAL OBJECTS COMPRISED IN THE FOREGOING CATALOGUE.

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- Circa 1480. No. 1.—Oak Buffet. No. 83.—Flemish Tapestry.
 1500-20. No. 6.—Spanish (?) Box.
 1520-30. No. 3.—Octagonal Buffet. No. 4.—Small Oak Table.
 1530-50. No. 10.—Carved Oak Cabinet. No. 7.—Italian Cabinet.
 No. 116.—Flemish Tapestry.
 1550-60. No. 12.—Venetian Chest. No. 119.—Italian Cabinet (Damasquiné.)
 1560-70. No. 13.—Venetian Coffier. No. 99.—Venetian Bellows.
 1570-90. No. 20.—French Cabinet. No. 55.—Arm-Chair, Stools, &c.
 1600. No. 90.—Arm-Chair. No. 93.—Carved Napkin Press.
 1630. No. 39.—Ebony Cabinet.
 1630-50. No. 15.—Ebony Cabinet. No. 30.—Ebony Coffier.
 1650-60. No. 24.—Cabinet and Stand.
 1660-70. No. 92.—Silver Furniture from Knole. No. 38.—Cabinet in Pietra Dura. No. 45.—Two Chairs. No. 56.—Carved Chair and Stool.
 1670-80. No. 69.—Writing Table in "Buhl." No. 72.—Clock.
 1690. No. 34.—Venetian Mirror. No. 35.—Flower Stands. No. 48.—Writing Table in "Buhl."
 1690-1700. No. 90.—Venetian Flower Stands. No. 25.—Secrétaire and Mirror. No. 40.—"Buhl" Commode. No. 50.—Clock and "Term."
 1700-1720. No. 91.—"Buhl" Cabinet.
 1720-30. No. 53.—Small Inlaid Table. No. 58.—"Rococo" Ornament. No. 130.—Cabinet in "Marqueterie." No. 36.—Commode and "Encoignures." No. 77.—Mirror.
 1730-40. No. 104.—"Rococo" Commode.
 1740-60. No. 62.—Commode and "Encoignures." No. 67.—Inlaid Cabinet.
 1770-90. No. 64.—Cabinet, inlaid with Sèvres Porcelain. No. 66.—Table, or Etagère. No. 71.—Cabinet, in Mahogany and "or-moulu."
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NOTICE.

PROPRIETORS of fine Specimens of Cabinet Work, Damasks, Hangings, and other textile fabrics of ancient date, and who may be willing to facilitate the objects of the Department by the loan of them for purposes of instruction, are requested to have the kindness to communicate the facts (by letter) to the Secretaries of the Department.

The Exhibition of Manufactures for the year 1854 will probably consist of Works in Metal of all kinds. Information as to the existence of works in this category, desirable for public exhibition, is also requested.

HENRY COLE,
LYON PLAYFAIR,
Joint Secretaries.



NOTICE

NAVY DEPARTMENT
ADMIRALTY
NOTICE

Facturers of the specimens of Chinese Work, Domestic Linings, and other textile fabrics of ancient date, and who may be willing to furnish the objects of the Department by the loan of them for purposes of instruction, are requested to have the finished to communicate the facts (by letter) to the Secretary of the Department.

The Exhibition of Manufactures for the year 1883 will probably consist of Works in Metal of all kinds. Information as to the existence of works in this category, desirable for public exhibition, is also requested.

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